

DIT()-TREAT CHB EAR BOOK

1962

BRIEF AND EASY TO UNDERSTAND... SO PLUNGE IN CONFIDENTLY

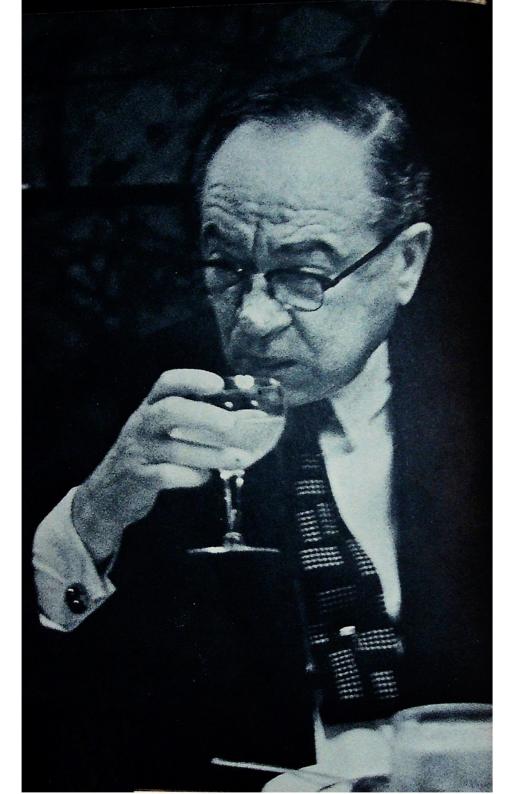
The theme this year is the old High School Annual. Many of our members finished High School – some with distinction. The book is dedicated to those who graduated and to those who didn't quite squeeze by. Our hope is that the reading of this book will bring back memories to our members when they were making good grades and bad girls. Which gave them the greater thrill? You know perfectly well which did. Now begin to read.

The Editor

THE DUTCH TREAT CLUB YEAR BOOK 1962

Privately printed for the Members of the DUTCH TREAT CLUB and their Guests, on the occasion of the Annual Dinner in the Sert Room of the Waldorf-Astoria.

New York: May 2, 1962



our leader

Dutch Treaters and Guests:

Damfino what is in this book; but give me 60 seconds to skim through it and I'll find out, same as you. It is the loving work of art editor Ervine Metzl and word editor Homer Croy, both of whom will start catching hell from all sides about 120 seconds from now. A few things can be predicted even before the book is cracked.

1—The pictures aren't dirty enough. We can get better stuff than this in a newsstand copy of *Playboy* and won't have to spend all this money eating and drinking. Moreover, *Playboy* does not suggest that we wear black tie while "reading." It prefers casual attire, like shorts. Where is the old spirit of mischief and ribaldry which once imbued the DT?

2—The pictures are too dirty. No nudes is good nudes; passivity, not lascivity, is what we should have had. We are decent family men and cannot take this book home to our spouses and innocent tots. Bringing this trash home would put another poisoned arrow in our mother-in-law's quiver—and that old bag is the greatest archer since Robin Hood. The Dutch Treat is a group of intelligent intellectuals, not smoking-compartment drummers. (Incidental thought: Stories about the farmer's daughter dwindled to naught when traveling salesmen took to the air. How can a bunch of fellows whoop it up and slap their thighs in a jet transport carrying eight nursing mothers and two members of the FBI disguised as hostesses?)

3-The text is too clean. Who really edited it—Norman Vincent Peale? We should have had DeWitt Wallace as editor. He prints more dirty jokes than Capt. Billy's Whiz Bang used to. Take a look at that fellow Croy over there. Yeah, you can't miss him. If anybody ever looked like a deacon he does, and we bet he is one. Couldn't they at least have reprinted Ogden Nash's "Four Prominent Bastards" or the song about the outhouse?

4—The text is too dirty. It should have been written in chalk in an outdoor *cabinet d'aisance* and the place then set fire to. It is filled with puerile inyourendos. It is beneath the dignity of the Dutch Treat Club, and believe us, boys, this is really getting *beneath*. Take a look at Croy there. You can't miss him. See that leer? He was *born* with that leer! Hasn't changed in looks since the day he was born, which was March 11, 1883.

The difficulty about a Dutch Treat Club book has always been that the club cannot be entirely and neatly packaged between covers. The membership consists of close to 400 individualists, counting those who are now non-resident. We cherish among us screwballs, egomaniacs, millionaires, paupers,

the devout and the agnostic, serious thinkers and flibbertigibbets—but, we hope, no nitwits.

The membership, which is documented in this damn near priceless volume, still is the most exclusive yet comprehensive list of call boys in New York. But our motto is, "Don't call us, we'll call you." We phone home, mostly.

The membership changes from year to year, as should be and must be. Old friends pass on; new friends are discovered.



We mourn the old ones, rejoice in the new. New poops will be the salvation of this club-yet . . . give them time. May they keep the DT as it has been—the quickest audience and the best sounding-board any artist or any speaker can find in this country.

Have a good time this evening—and if you have any complaints present them directly to your waiter or Metzl or Croy.

Affectionately,

John Chapman



"S.O.B. DON'T KNOW THE DIFFERENCE BETWEEN
A HAT CHECK AND MEAL TICKET"

D.T.C.

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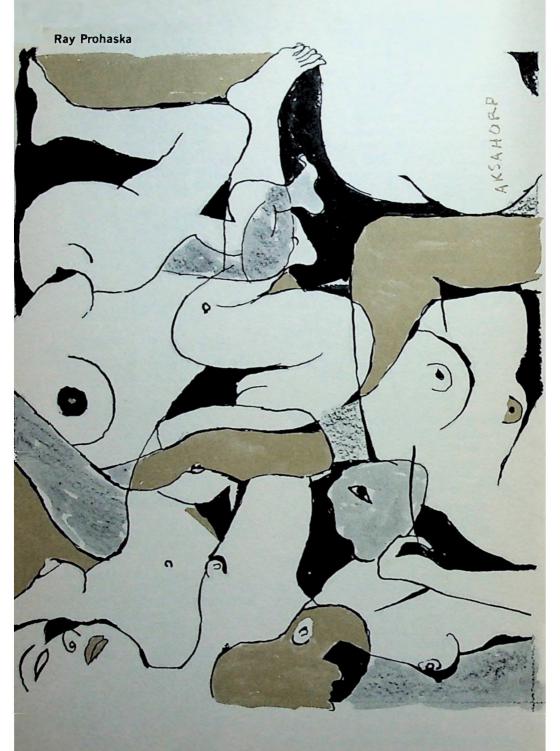
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HOW TO AVOID THE QUESTION YOU CAN'T DODGE

All That Blisters Is Not Gould at 12:30 P.M. Tues.

Thanks to the Chairman of the Board of Governors, handsome, jut-jawed, pipe-smoking, cantankerous, flash-tempered, argumentative and lovable Alan Gould, luncheon programs were at a level during the term. Although many members have been sinfully lax, as usual, luncheon attendance has been somewhat ahead of last year—this despite the Park Lane's having felt constrained to give the cost of meals a hefty hike.

Among those who were flogged into helping Gould dragoon speakers were Victor Hackler, Clark Getts, Robert Keedick, Ivan Dmitri, Lowell Thomas and Relman Morin.

Among those providing the light or artistic sides of the meetings were quiet, efficient Lewis Funke, flashing Frank Farrell, mellifluous Lanny Ross, shiny-skulled Francis Robinson, slick Humphrey Doulens, opera-loving, people-loving Col. Edward P. F. Eagan and kindly, dirty-minded John Chapman.

Our table manners showed no improvement. Too many members, each, no doubt with the Fate of the Nation in his hot hands, pushed the panic button and ejected themselves from their seats the moment a speaker said "And in conclusion." Wouldn't even wait a half minute to thank the speaker decently and allow him to be decorated with The Medal.

Here is the list of noonday programs, taking up from last year's DT book: (continued)

MARCH 21, 1961

DON AMECHE, DIANA CORTO, ED KENNEY and SYLVIA SYMS in samples of the Hawaiian musical, "13 Daughters."

DT-er RELMAN (PAT) MORIN of the AP, with a preview of the Eichmann trial.

MARCH 28

PAUL ZUKOFSKY, 17-year-old violin whiz.

CHARLES KNUDSEN, new head of the Weather Bureau in New York.

APRIL 4

MARY KENDEL CONKLIN, coloratura; JULIET SHAW at the piano.
BRUCE CATTON, touching off the centennial of the Civil War.

APRIL 11

CYRIL RITCHARD, DRAN SEITZ, JANICE RULE and BRUCE YARNELL, singing "The Happiest Girl in the World."

CLEVELAND AMORY, recounting his adventures among the snobs.

APRIL 18

ANDY WILLIAMS, Copacabana singing star.

DT-er DR. HOWARD A. RUSK, talking about medical rehabilitation.

APRIL 25

No luncheon. Publishers' Week.

MAY 2

ANNA MARIA ALBERGHETTI and JERRY ORBACH, leads in the new musical, "Carnival."

MAJ. ALEXANDER P. DE SEVERSKY, long-time advocate of air power, telling what's wrong with our defense.

MAY 3

Annual dinner with RICHARD NIXON and the late JIMMY MELTON.

MAY 9

MIRIAM MAKEBA, South African singer, with some amazing vocal tricks.

JAMES RESTON, chief of the Times' Washington bureau, with a behind-the-scenes talk.

MAY 16

SIR ROBERT WATSON-WATT, one of the creators of radar, advocating closer communication between scientists and politicians. Sir Robert subsequently became a member of the DTC.

MAY 23

JOAN FAGAN and ART LUND, leads in the new musical, "Donny-brook!"

DT-er PRESIDENT HERBERT HOOVER, talking a calm view of national affairs.

OCTOBER 3

MELEN GALLAGHER. BOBBY VAN and MARILYNN LOVELL, stars of The Camelot's supper club revue, with songs by Rodgers and Hart.

PHIL RIZZUTO, now the broadcaster for the Yankees, talking baseball brilliantly and amusingly.

OCTOBER 10

THEODOR UPPMAN, of the Met's new "Girl of the Golden West," singing cowboy songs.

ANTHONY A. BLISS, president of the Metropolitan Opera Association, outlining the Met's union troubles.

OCTOBER 17

ELAINE STRITCH, star of Noel Coward's new musical, "SailAway." GEORGE DIXON, King Features' free-wheeling Washington columnist, free-wheeling.

OCTOBER 24

SID CAESAR, back in public at the Copacabana, in some riotous sketches.

DR. WILLIAM B. WALSH, president of the People-to-People Health Foundation, recounting the deeds and adventures in the Far East of the hospital ship Hope.

NOVEMBER 7

No luncheon: Election Day.

NOVEMBER 14

ROSALIND ELIAS, handsome Met mezzo.

JAMES GLEASON CONZELMAN, ex-pro footballer, raconteur and pianist, giving a jolly account of himself.

NOVEMBER 21

JACKIE MASON, ex-rabbi turned good comedian.

ANN LANDERS, who gives advice on love and stuff to readers of 500 newspapers.

NOVEMBER 28

BARBARA COOK, a DT favorite, in songs from "The Gay Life."

Assistant conductor Karen Gustafson at the piano.

JAMES C. HAGERTY, vice prez in charge of news and public affairs for ABC, was to have talked, but postponed because of the death of his father.

DECEMBER 5

FRED STONE, PETER GREENWELL and SHEILA BERNETTE in numbers from their Strollers Theatre-Club revue, "Time Gentlemen Please."

ROBERT J. DONOVAN, head of the Herald Trib's Washington bureau and author of the best-seller about J. F. Kennedy, "PT-109," looking at the national political scene.

DECEMBER 12

WALLY COX talking amusingly about "My Life as a Small Boy."
WILLIAM F. BUCKLEY, JR., musician, yachtsman and editor of the
National Review, comparing conservatives and right-wingers.

DECEMBER 19

DAVE ASTOR, monologist from the Blue Angel.

JAMES C. HAGERTY, comparing life on the airwaves with life in the White House. Hagerty became a member of the DTC soon afterward.

DECEMBER 26

Annual children's party, with a record turnout. LANNY ROSS in charge. FRED STONE and the Strollers put on a show in English pantomime style.

JANUARY 2, 1962

No lunch: Hangover Day.

JANUARY 9

CAROL CHANNING—the one and only.

JAMES J. RORIMER, director of the Metropolitan Museum, who paid those \$2,300,000 for that Rembrandt.

JANUARY 16

RANDOLPH SYMONETTE, new bass-baritone at the Met, in some lusty singing.

AMBASSADOR ADLAI STEVENSON in a witty endorsement of the UN.

JANUARY 23

PETER, PAUL and MARY, amusing trio from the Blue Angel. GENE SARAZEN, talking about his 40 years in and with golf.

JANUARY 30

HELENA SCOTT and LLOYD GOUGH in amusing numbers from an off-Broadway musical, "The Banker's Daughter."

FRANK L. KLUCKHOHN, veteran Times correspondent who has also served in the defense and State Departments, on "What's Wrong With U.S. Security Policies?"

FEBRUARY 6

SHELLEY BERMAN, top humorist and star of "A Family Affair." HENRY A. BARNES, the city's new traffic commissioner and a free-hitting speaker.

FEBRUARY 13

JORGE BOLET, internationally famed pianist.

HOWARD K. SMITH, veteran foreign correspondent and newscaster, predicting the future of TV.

FEBRUARY 20

It happened to be Glenn's Orbit Day so attendance was slim, but WILLIAM L. LAURENCE, a DT-er, nobly held the platform with a talk on nuclear defense and outer space.

FEBRUARY 27

JOHN SCARNE, author of "Scarne's Complete Guide to Gambling," warns and informs us gamblers and performs some incredible feats of sleight-of-hand.

MARCH 6

FERRUCIO TAGLIAVINI, great bel canto tenor, in some Neapolitan songs.

LT. GEN. ARTHUR G. TRUDEAU, chief of the Army's Office of Research and Development, in a brilliant talk on military affairs.

MARCH 13

ANN BENSON, charming comedienne from the Hotel Pierre's Cotillion Room.

NORMAN THOMAS, "the Barry Goldwater of the Socialist Party" —brilliant as always.

MARCH 20

DOROTHY SARNOFF, glamorous musical comedy and supper club singer.

DR. ALBERT BURKE, star of TV's "A Way of Thinking," talking absorbingly about men's minds.

MARCH 27

DT-er RICHARD RODGERS brings DIAHANN CARROLL and BERNICE MASSI with some fine songs from his new "No Strings."

AP-er STANLEY JOHNSON, who has spent eight years behind the Iron Curtain, in one of the best talks yet about Khrushchev and the international scene.

APRIL 3

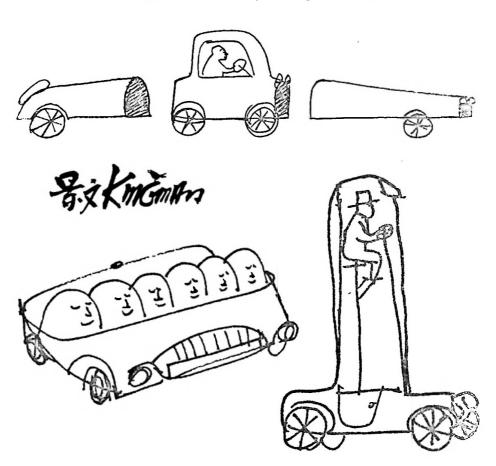
RAY BOLGER, ANITA GILLETTE and RON HUSMANN in samples of their new musical, "All American."

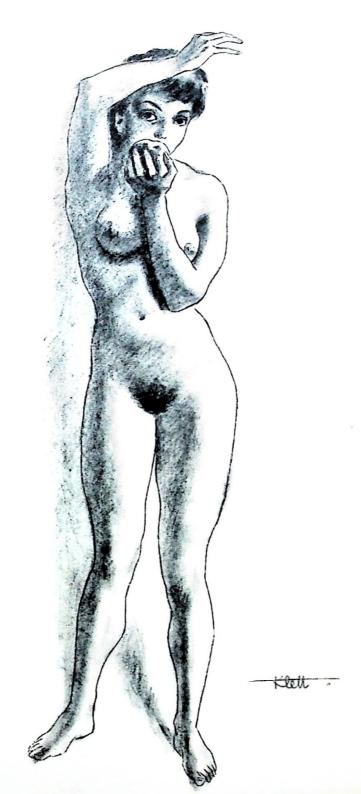
LOUIS NIZER, author of the best-selling "My Life in Court," with some courtroom tales.

APRIL 10

BARBARA STREISAND and LILLIAN ROTH in numbers from the new musical, "I Can Get It for You Wholesale."

HENRY AGARD WALLACE, talking about politics and agriculture.





HOW TO KEEP A DUTCH UNTIL GUEST

Speaker's wind starts windmill (A) which pumps water onto waterwheel (B), causing walking beam (C) to operate puppet (D) who plays "Anvil Chorus" on piano. Midget Blacksmith (E) swings on anvil (F) which is attached to large spike, thus nailing Dutch Treater to chair.

TREATER IN HIS SEAT SPEAKER IS FINISHED





KREISLER

There are many of you who knew Fritz Kreisler better and longer than I did, but I think I may have been the last member of the club to see him. He had luncheon every day in the office of his manager, publisher and friend, Charles Foley. Several times a year they did me the honor to let me join them. The last was only a few weeks before the great man went into the hospital. That and the other hours with him will remain among the most treasured of my life.

There were years when he could not hear and years when he could not see, but a hearing aid and a successful operation on his eyes had taken care of that. The last two times I saw him he had to be summoned from his desk when luncheon was announced and returned to work as soon as he rose from the table. He was rescoring some of his transcriptions (one was Songs My Mother Taught Me by Dvorak) so he could extend the copyrights! His manuscripts were beautiful, miracles of neatness and clarity and balance, almost like engravings.

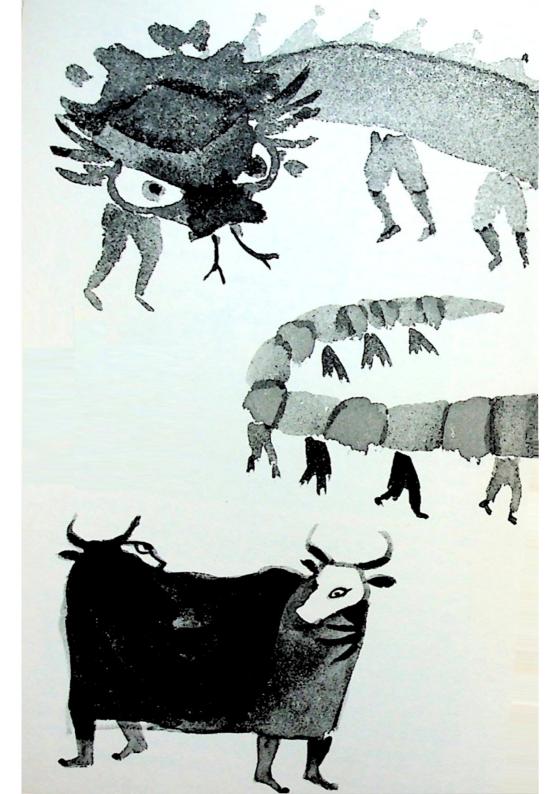
He talked about Brahms and Dvorak as I would about Lenny Bernstein and Sam Barber. He told me of having gone to see Dvorak while he was ill. The composer let him go through a stack of manuscripts on the floor. That is how *Humoresque* came to light. The young violinist told Dvorak it would never go if he played it in the fast tempo the composer had indicated. Kreisler was right but the flip title remained.

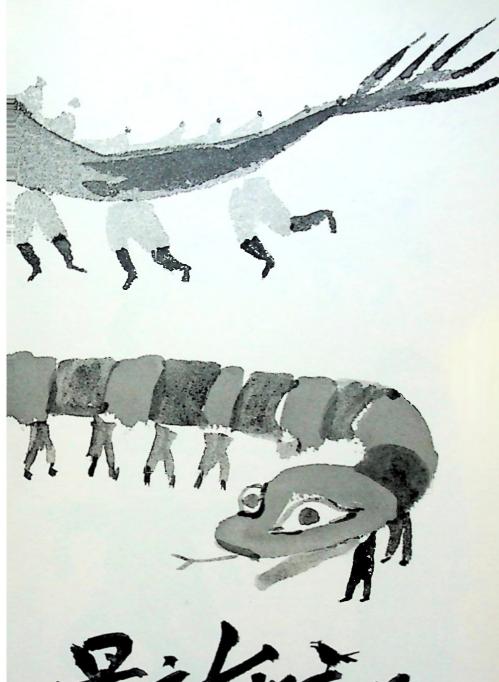
Who of us who heard it can ever forget Kreisler's rubato up to the G-flat right at the beginning? Listening to it today on the record you still don't believe your ears and you think, "Why didn't he save that effect until the last time around?" But he does it every time the opening theme recurs. No other violinist could get away with it and woe to him who might try; but, then, Kreisler constantly amazed us by the honesty, comforted us by the grace of his performances.

The last time he appeared in public was a *Telephone Hour* broadcast in 1950, but he played for us at the Dutch Treat after that. Even in the music business, not many realized he was an accomplished pianist and this was to be a stunt at the annual dinner. He had recorded the accompaniment of one of his compositions. It was to be revealed at the finish that Kreisler, the violinist, had been accompanied by Kreisler, the pianist.

In true slap-happy Dutch Treat fashion somebody mislaid the record. Mr. Kreisler was already on stage when the mishap was discovered. He was nearly eighty. He had never disappointed an audience in his life and he wasn't about to begin. He went to the piano, seated himself, and played his piece needless to say, like an angel.

The world without him is a duller place.





号文人的古明的



Hoots from the Great Owl Authority

We wrote John Kieran asking him to send us something for our Year Book. Now what happened? He attacked our great & good Art Editor—Ervine Metzl. He calls this book a "Metzl Throwaway." Why, people fight for a copy—especially the ladies. Here, dear readers, is John Kieran's insulting letter. Don't ever again buy one of his books, not even in the paperbacks. Wait till they turn up in the ash cans.

-The Editor

JOHN KIERAN THE HEADLANDS ROCKPORT, MASSACHUSETTS

Feb. 9, 1962

Mr. Homer of Croy:

Your short order for an article for the Metzl throwaway received and regurgitated pronto. Not by Bonneville, which is a dam site on the Columbia River. This is flat rejection and a short-eared 'owl of 'orror at the thought. I am no longer the jay or gay bird you knew of the nights of riotous living at board meetings at the Players. I am a Dodo. I am extinct and claim the perquisites. I am taking the Fifth Amendment, the 12th Amendment and the road along the shore. What have you peasants been doing since I left the purlieus of Park Avenue? Where are the bright young men who have come along to club the codgers of the D.T. seraglio and chowder club into submission? What have you been taking in for new members lately? I have been paying dues now for five years without ever getting a bite of lunch! Rally the Young Turks to the typewriter. Prv Metzl loose from the book job to which he seems encrusted. New blood-new blood! Preferably from a Democratic Congressman. And buzz off vourself, chum. You have been in the Dutch Treat sun too long. Get one of the Kennedy family to run the show and the book. They are taking over everything else in what used to be public and private life in the country. Tell Metzl to get lost and I'll meet him there. Peace, it's wonderful. I'm for the birds.

Vaya con Dios, compañero,

J.F.K. (his mark)

TO THE TEACHER WHO LEARNED ME THE MOST

Deer Miss O'Shea: I wish to say That your the champ in every way On this my gradduation day. It makes me sigh to think that I Today am leaving Linncoln High. Excuse my friendly adorration, I wouldn't have no edducation Without the things I learned from you, And as today I say ado To Linncoln High and all it means, To all these here familiar scenes, I think of all the teechers nice. And all there verry good advice, And all they learned me so that now At Hahverd I can make my bow, Or Yale or any dump at all Where they will take me when I call.

I know you easy learned me more
Than other teechers by the score.
Sure, they was nice but you was nicer.
For instence, take that Mrs. Spicer.
I never was no Spicer fan
Becauze she used to scratch her can,
And though she learned us pritty good,
She shouldn't scratch, no teecher should.
You was a lady all the time,
So your the hero of this rhyme
In which my seekrit love I tell
To you who learned me how to spell
And how in grammer to excell.

Yes, but for you, deer Miss O'Shea,
I would not be no good today.
I owe it all to you—and when
I stand amungst the world of men
As one whose made a big success
Your sure to be, as you can guess,
The one to who I'll point,—you said it!—
Proclaimming, "She desserves the creddit!"

Secretary's Report

Questions are sometimes asked about the advisability of proposing an individual for the Club, when the member should know damn well that he isn't eligible. While such queries in the past have often been turned aside cavalierly (whatever that may mean), your present Board feels that they may occasionally come from an honest desire for knowledge.

Following various discussions among the officers in camera (kind of a stuffy synonym for our w.k. "under the rose"), it has been decided the membership should be reminded that the only people eligible are professional practitioners in the so-called arts—as the Club has always defined them.

These are the professional pedestals from which a man may be lifted to the Dutch Treat Club, always providing that his personality fits him for the rather bluff camaraderie of our little band:

1. A newspaperman. An editor, a reporter, a wire-service

man, a publisher—anyone who is engaged in the production of news or comment. But not the strictly business people.

2. A writer. Anyone who makes his living creatively at a typewriter is one of our boys. He may even use a taperecorder or write longhand and still be eligible.



- 3. An artist. This covers practically anyone who makes his living out of drawing things or painting things creatively. It includes architects of course. And it extends to art connoisseurs. It takes in those rare photographers who have raised their expertise to an art. Rembrandt was eligible (though he never did attend the luncheons), and so is a cartoonist, even though he hasn't quite the talent of R. v. R.
- 4. A musician. A composer, a singer (including tenors), a violinist, an English horn virtuoso—rarefied people like that sit

familiarly at the Park Lane tables and forget their eminence.

- 5. An actor. Oh, by all means.
- 6. A magazine editor. He qualifies by the same standards as a newspaper editor. He doesn't have to write to be eligible, since his job is considered a creative one in the arts.



- 7. A book publisher. Why, of course. He is the man who keeps many of our writing members in funds to pay the weekly luncheon tab. But he must be a creative man.
- 8. A scientist, an explorer. Both qualify, provided they are writing fellows, too.
- 9. A radio or television man. As long as he is in the news or creative end he is entirely qualified. These, by the way, are the only two eligible classifications which have been added since the Club was founded in 1907.

Well, sir, that just about covers it. The blanket rule is that a candidate must be earning the principal part of his income from one of these professions. We have no category, as some clubs have, for "other gentlemen interested in the arts." Our boys are all supposed to be working at them.

But occasionally someone will say bitterly: "Well, look at So-and-So. He's an advertising man. How do you account for him?"

It's quite easy. Members do change their professions. Some simon-pure members (on election) have been lured into advertising, public relations and other fields. But they were strictly eligible when they were invited into our Tuesdays. And the Club, being a friendly organization, remembers only what a man was doing when he was elected. We forgive him his trespasses as we know they might happen with any of us.

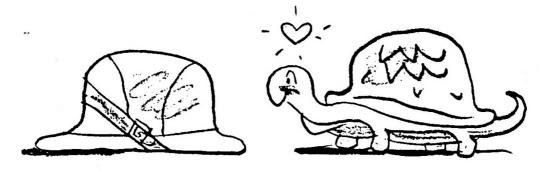
So that's the way it is and, if you choose to propose a man, just run down the foregoing list of professions first and make sure he is not "occupationally ineligible"—a descriptive phrase minted during an earlier secretaryship. If he is qualified, by

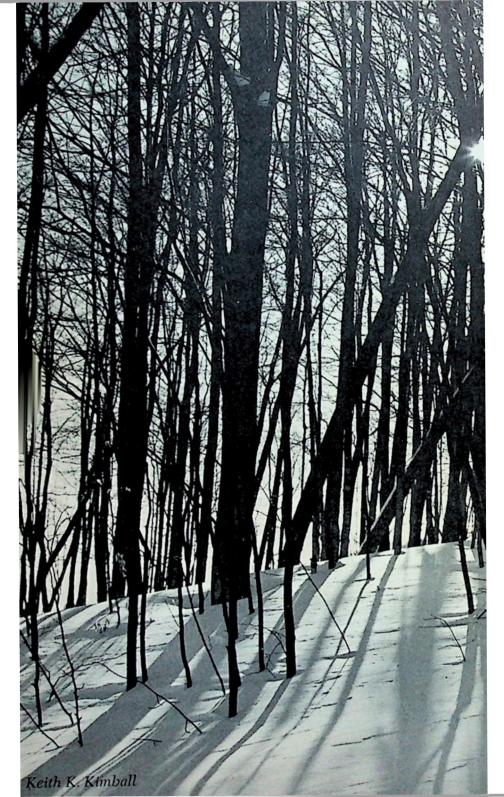
all means suggest him, though it may be a while before a vacancy occurs. The drill is simple: You write a letter to the Secretary, giving biographical data on your man. Don't just say that he's a splendid fellow and you're sure he would make a fine member. Tell us why. You should also stir up half-a-dozen friends of his in the Club to write the Secretary supporting letters. And you should make sure that he is known personally to a fair number of the Officers and Governors whose names you will find elsewhere in this manual.

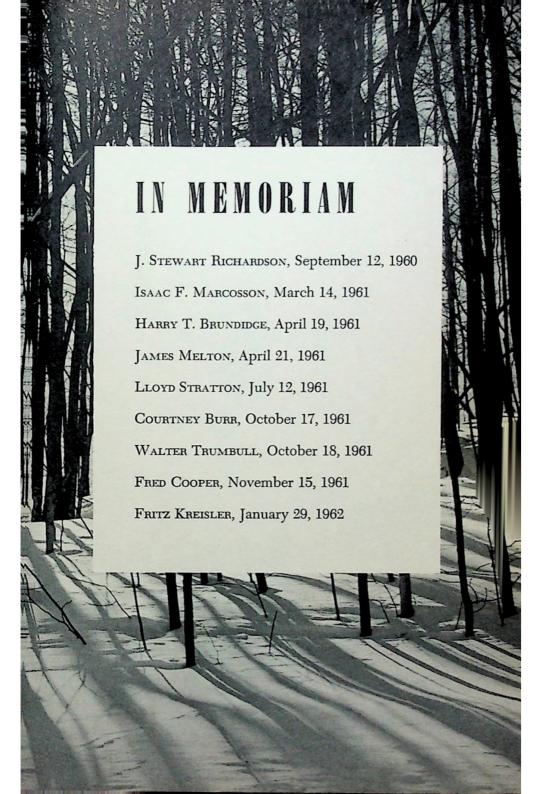
Be sure to include two points in your proposing letter: Inform the Board that you have asked your candidate whether he wants to become a member and he has answered "Yes" with a reasonable show of enthusiasm. Also state whether you have asked him if he will attend the luncheons regularly and he has said "Yes" to that too. It is expected that members will plan to attend the luncheons regularly. If a candidate doesn't expect to—except now and then—he's never going to do you or the Club any good.

Does that make everything clear?

Stewart Beach, Secretary











I Sing of the Prostate Gland

We're old, but we're tough
And the vigorous stuff
Of our earlier years we have kept;
We are peppy and sporty
As when we were forty
And we're robust as ever—except
For joints with arthritis,
A touch of phlebitis,
And hardening arteries, and
A slight loss of zest
Which, our doctors suggest,
Is due to the Prostate
Gland.

Our bodies are fit,
Though we creak just a bit
When we don't watch the pace we have stepped,
Our faculties function
With unimpaired unction
We're right on the button—except
We don't seem to hear
What aint real loud and clear,
And a lot of the sights we have scanned
Give us a "dim view"
Though you can't lay that to
That prostate, posterior
Gland.

We're old, but we find
That we still are inclined
To be almost youthfully pepped
By curvaceous frames
Of delectable dames
In fact, we're wolf-minded—except
Our notions nefarious
Are purely vicarious
And, no matter what we have planned
This fact we are on to
We just want to want to
Because of that prostate,
(Now-in-a-lost-state)
Gland.

Berton Braley



USELESS INFORMATION About Members of the Dutch Treat Club

Bradley Kelly is working hard to make Russia and the United States understand each other by an exchange of books—one Russian book for one American book. By reading each other's books, peace and understanding between the two great countries can be brought about. At last, after almost superhuman effort, our Brad got two Russian books put into the Public Library in Hannibal. This was just fine—except not one person in Hannibal could read Russian... Van H. Cartmell lectured February 20 at the Museum of the City of New York on Why Girls Go Wrong. It turned out this was about a stage play, and not a personal experience . . . Willard Mullin has a sports cartoon hanging in the Metropolitan Museum of Art. Recently the Museum paid \$2.3 million dollars for Rembrandt's "Aristotle

Contemplating the Bust of Homer." That's Willard's crowd . . . Stewart T. Beach was editor of the high school paper published in his home town of Pontiac, Michigan. The paper was called "The Pontiac High School Tomahawk" and he was, as an old copy shows, "editor-in-chief." Now he is only executive editor of *This Week*, a step, some say, down hill . . .

When Ben Burman came to New York he was very green and inexperienced, in fact he was so green that he rented a room in a house of ill fame. It was several days before he discovered his mistake; he hastily moved out, a decision he now bitterly regrets . . . Gardner Cowles used to have the original stone carving called "The Cardiff Giant" in the basement of his home in Des Moines, where, also, he had a bar. He had to get rid of the Giant as visitors often became incoherent . . Lowell Thomas used to work in an orehouse in Cripple Creek, Colorado. It was mostly night work. Lowell gave it up and got a job on a day newspaper so that he could see the sun once in a while . . . What two famous members of our club were born in South Dakota? Answer: Ivan Dmitri and E. Barry Faris. The father of one of them was a sheriff; the other was a preacher. Which was which? . . .

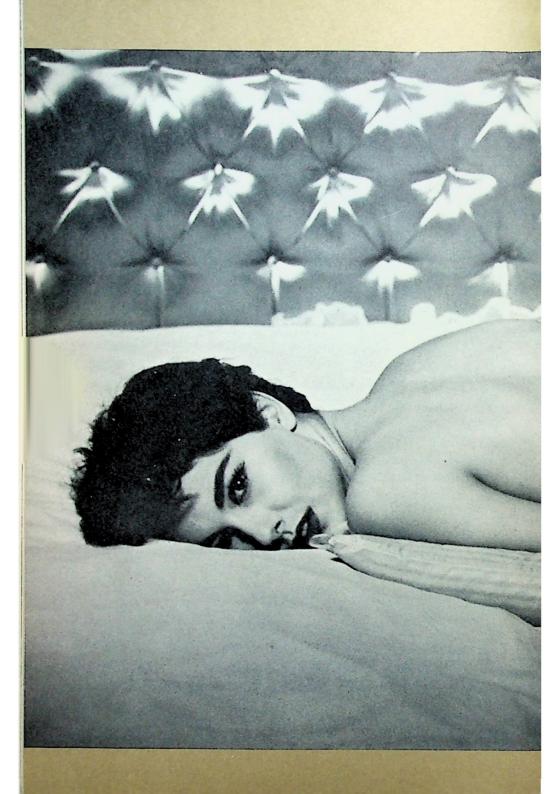
Gene Tunney says he had to read Shakespeare's The Tempest six times before he understood it. Gene is considered one of the brightest members of the Club. We shudder to think how many times some of our members would have to grapple with it, if they ever advanced that far . . We have another Gene Tunney story which we'll pass along. When Gene was heavy-weight champion, he signed up with an advertising agency to announce that he wore a certain kind of belt. The ad was spread far and wide. One day Ed Anthony spied that Gene was not wearing a belt at all, but a pair of suspenders. Gene pulled them off, stuffed them into his pocket and said, "I forgot

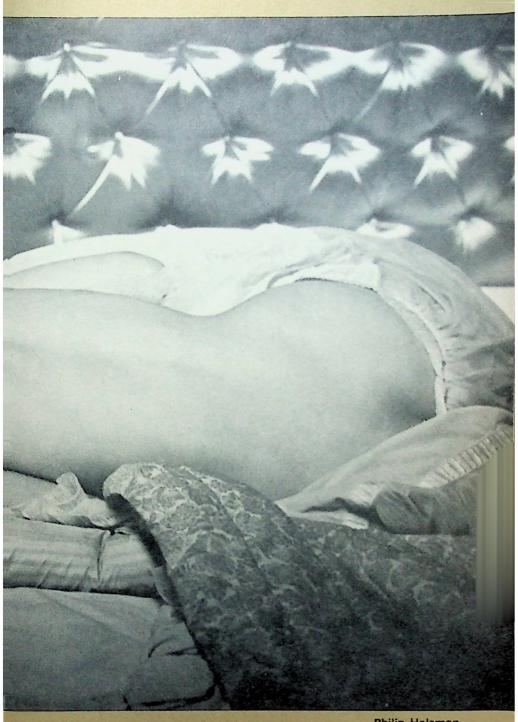
about the ad"... Bill Ormerod gave us some bad news at the bar the other day. He said that Britain's greatest export to the United States used to be Scotch whiskey. Now, he said, it was compact cars. Several of us wept openly...

Now take a look at the face of President John Chapman. Hold it as long as you can. You will be interested to know that both his father and mother were good looking, in fact they made a rather handsome couple . . .

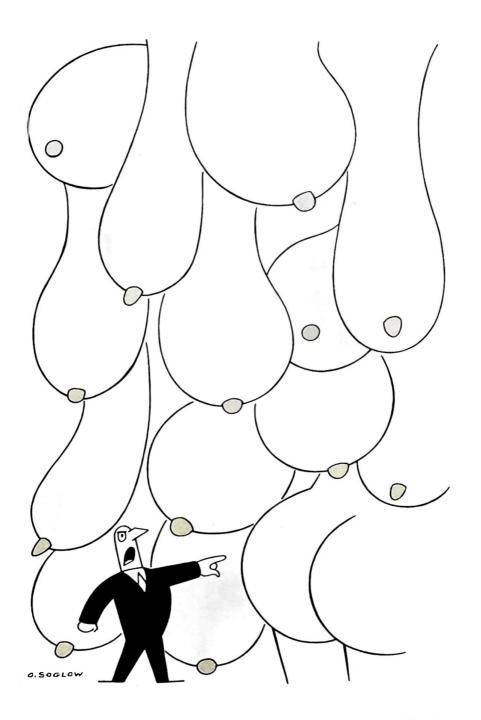
A few years ago Bruce Barton bought a date ranch near Phoenix, Arizona. Bruce was going to apply brains to the raising of dates. Bruce kept it two years and was thankful to get out with a loss of only a few thousand. Then he went back into the advertising business where the demands were not quite so high . . . Frank Dixon was born where Stern's Department Store now stands, Forty-second Street and Sixth Avenue. Later this became a red light district. But by this time Frank had moved away and everything was as it should be . . . There are two Gould Brothers in our Club. Leslie Gould is very smart and writes an outstanding stock market column which is read from coast to coast. Alan Gould, the other brother, is also engaged in newspaper work, in either New York, or Elmira, probably the latter . . .

As we were reading Frank Farrell's column for February 28 we came upon a delightful bit of humor. It said: "Sport Ward is one of the handsomest men of our time." We smiled at the quaint idea, and continued to read. Imagine how we felt when we found that he was serious . . . Ed Anthony is a consultant to The Girl Scouts' Magazine. He is paid in cookies . . . When Otto Harbach started East he had to earn money to pay his traveling expenses. He did this by taking care of a carload of sheep to Chicago. He then came on to New York and went into musical comedy, a change, he says, for the better . . .





Philip Halsman



"HOW DID THIS GET INTO A HIGH SCHOOL ANNUAL?"

THESE JOKES WENT OVER WONDERFULLY IN LAFAYETTE, INDIANA, WHEN THE AUTHOR WAS IN HIGH SCHOOL

Clad in short pants, knee pads, and a Lord Fauntleroy blouse, I used to cut all my high school classes except anatomy, every Monday afternoon. From school I went straight to the local vaudeville theatre in Lafayette, Indiana. It offered everything necessary for two-a-day except comfort, ventilation and courtesy. This last fact was confirmed by the press agent's published slogan: "Try To Get In."

Doing so was a job at 25c tops. For me, however, ingress eventually grew easy because I passed myself off as the reporter on the High School paper, gaining thereby free admission and access to the dressing rooms—for interviews only, of course.

The theatre was called "The Family"; but it should have been dubbed "Enceinte" because it was pregnant with hilariously funny slogans which had 'em rolling in the aisles: 23, Skidoo; Go Way Back and Sit Down; It's a Good Thing, Push It Along, a strangely ambiguous laugh-getter which still has me wondering as to what and when to push.

Every program included an illustrated song which the audience bellowed out while wiping away a tear. Favorites were "A Bird In A Gilded Cage," "Down By The Old Mill Stream," which had no relation to a gin mill, "On The Banks Of The Wabash, Not Far Enough Away," and "I Didn't Raise My Girl to be a Rich Man's Mistress," an arrangement that worked out well, considering everything, including the significant "Shake that thing."

Noteworthy also were the comedian's perpetual enigmas: "Who was that lady I saw you with last night?"

"That was no lady. That was my wife."

And "Why does a chicken cross the street?"

"Because she wants to get over on the other side."

"Because the view is better."

"Because . . ."

But why continue? The answers are as varied as the diversions listed in the Kama Sutra which, like all masterpieces, can be condensed to one sentence: Because of the omnipresent possibility of laying an egg (stage term, not to be confused with current vulgarian use of the same verb).

However, as the milkman said to the woman who accused him of diluting the milk with water: "Madam, to the pure all is pure."

And pure fun was what the stars offered at the small-town variety house. I can hear and see them now.

Ina Claire, aged about 14, dressed in kilts, said, in burring



Scotch accent: "The captain and I are thick friends, but I'm the thicker of the two."

Bert Lahr, the perfect clown, with his engaging simulation of vacuity, told a story of a young man and his mother:

"I could see her coming up the cellar steps carrying a scuttleful of coal in each hand. I would have taken one and carried it up myself, but I was afraid that she'd lose her balance."

Frank Tinney, round-faced and bland, recounted the story of the lady who was going to be hanged and who, on being requested as to her last wishes said: "I want to be hanged stark naked."

And, sure enough, when she ascended the scaffold, the next day, she was completely nude. But what nudity! A marvelous skin! Perfect symmetry, wondrous breasts, strawberry-tipped. The hangman was completely dazzled.

"It's all yours," she said, with an enthralling gesture of capitulation, "if you can keep your trap shut!"

When the curtain fell on the laughter and applause, I rushed to the dressing room to interview the star of the week, a blonde, blowsy songstress who was good copy but not my dish.

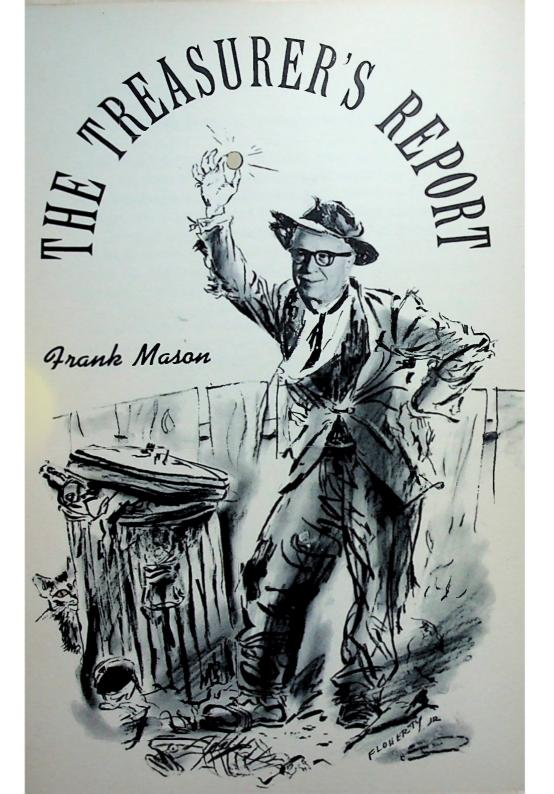
Suddenly, apropos of nothing, she said: "You'll have to go now. I'm going to strip."

For a moment I sat puzzled. Then, realizing that she was going to take off her clothes, I rushed out of that dressing room, past the stage door and out into the virginal fresh air.

That was the first time I ever heard the word "strip" used that way; and only now do I realize that it was prophetic because ever since then, I've been earning my caviar and champagne, doing a vicarious strip act—publicizing the queen of all undressers—Gypsy Rose Lee!

Ah! Them stripling, high school days!

Bernard Sobel



YOUR LEADERS

D.T.C. OFFICERS AND GOVERNORS

FOR 1962

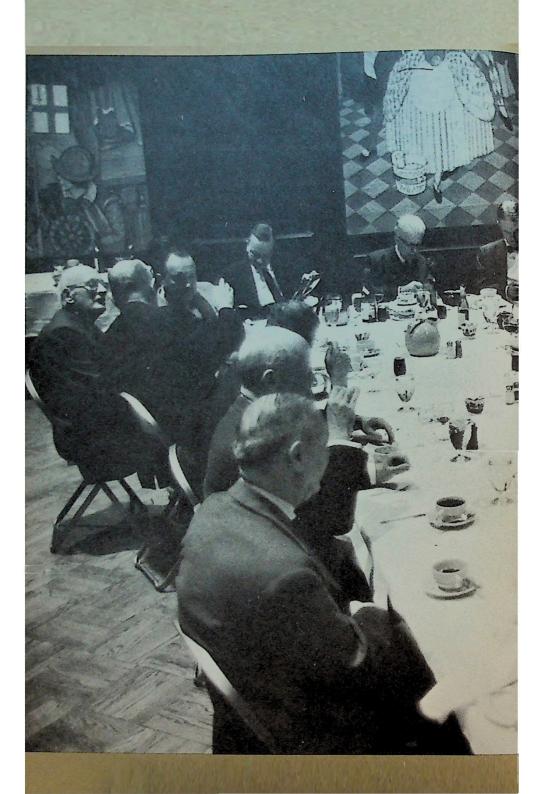
Photographs by IVAN DMITRI

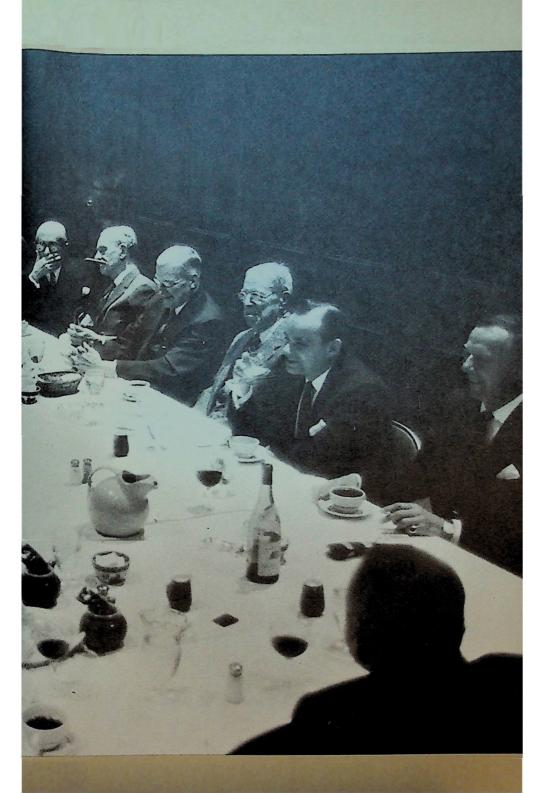


Many of our non-attending members have asked what the Board of Governors looked like. Since they pay their dues they're entitled to know. Our Board of Governors are chosen for their distinguished looks, as a glance at the following pages of pictures will show. The handsomest Governor is Clarence Budington Kelland. Study his picture. See what you can find in his face . . . but keep your thoughts to yourself. Study the face of Neil MacNeil and think where you have seen that type of face before . . . but do not tell. Now turn to Lewis Funke . . . you will probably turn hastily away, but try it, at least once. Now look at Howard J. Savage. He has been compared in looks to Dracula; always he has left Dracula far behind.

Note: These pictures have been made by Ivan Dmitri who has been compared to the Abominable Snow Man, which makes us fighting mad, as the resemblance between Ivan and the Abominable Snow Man is so far-fetched that it can not be taken seriously. Another face here is Roger C. Whitman. Can you spot it? . . . Don't you wish you hadn't?





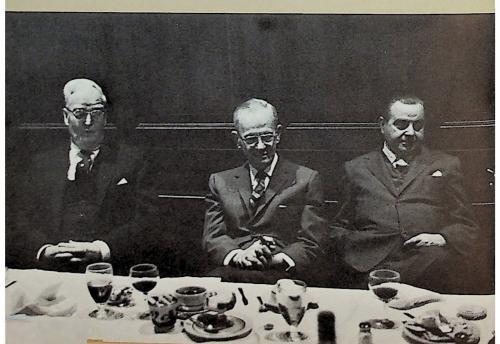


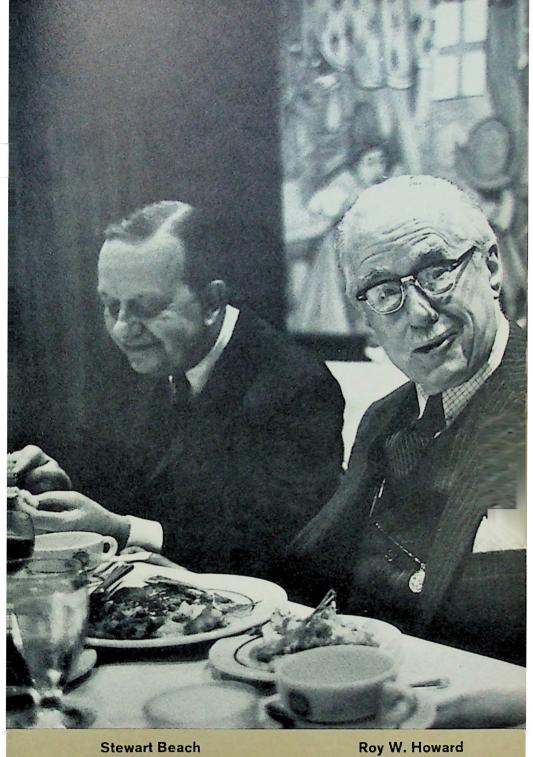


Lowell Thomas

Bruce Barton

Arthur Moynihan Ervine Metzl







Lanny Ross

Roger C. Whitman

Sir Berkeley Ormerod



Francis S. Dixon

Howard J. Savage

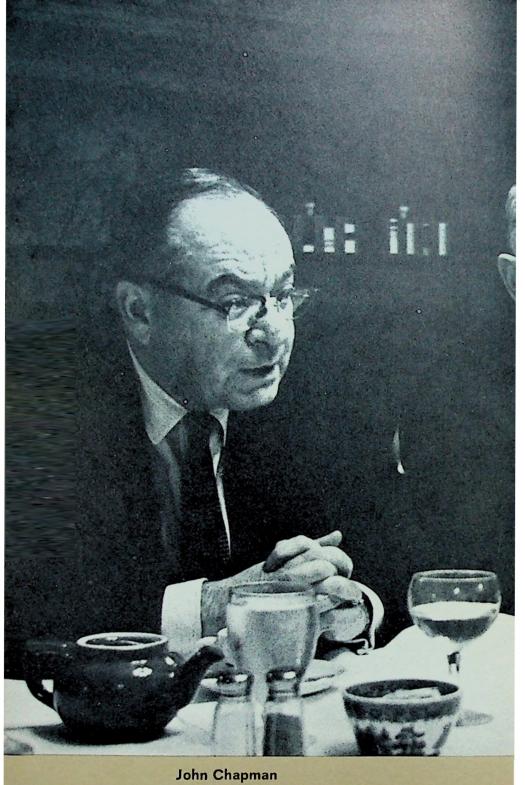


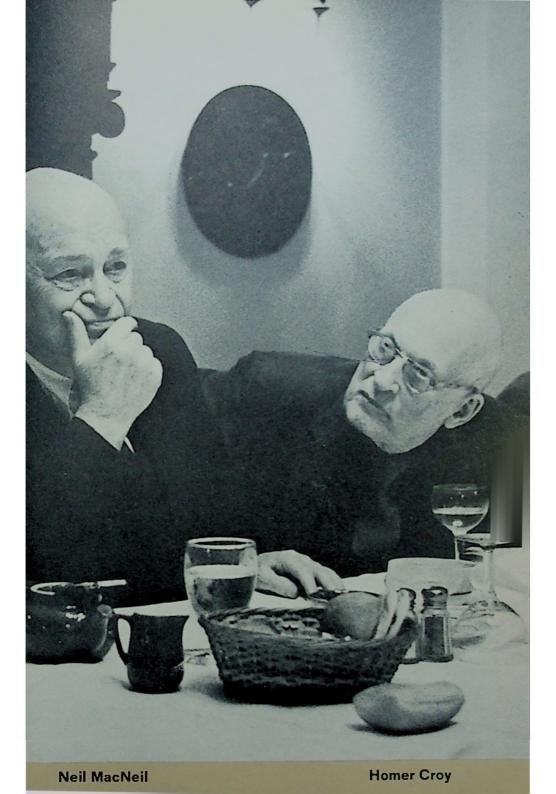
Frank E. Mason

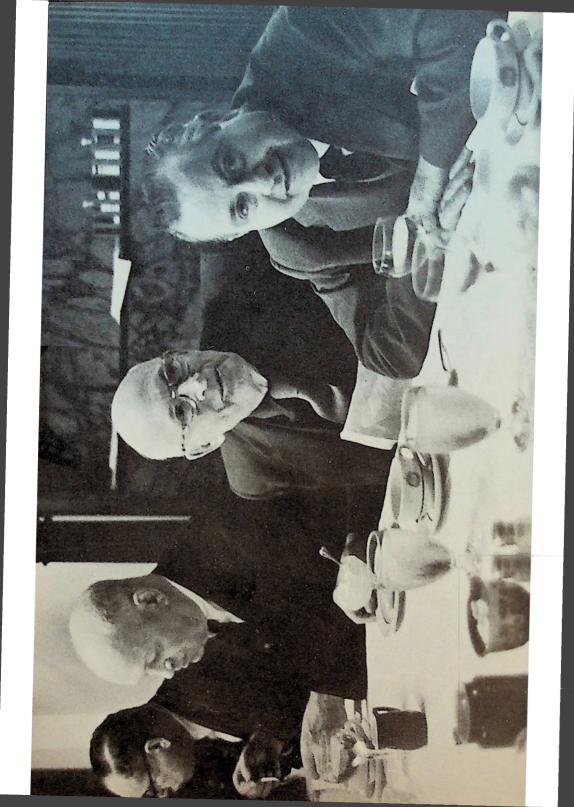


Ivan Dmitri

Bradley Kelly







James Monahan



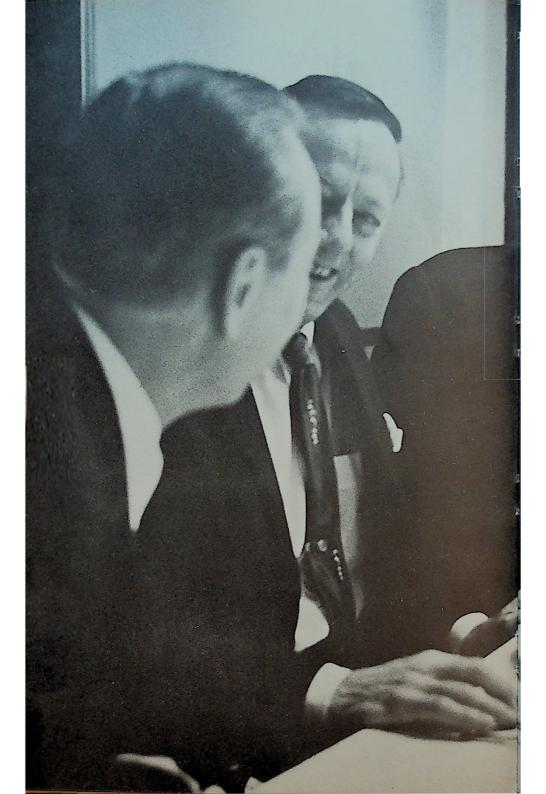


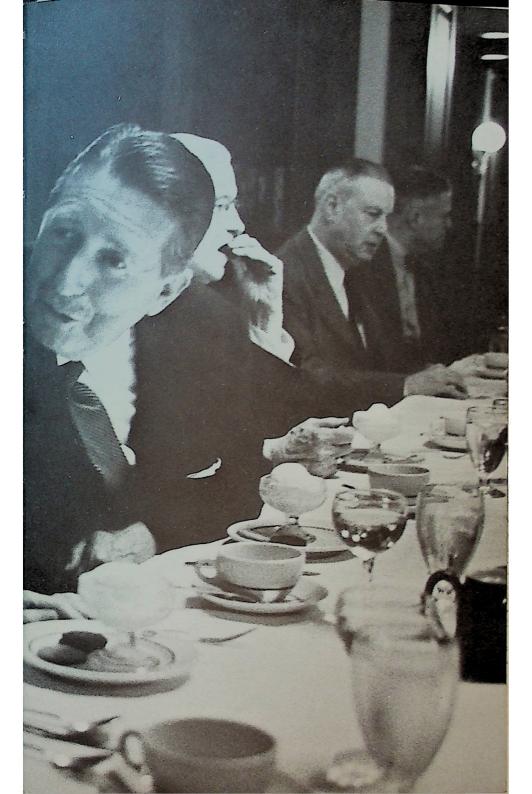


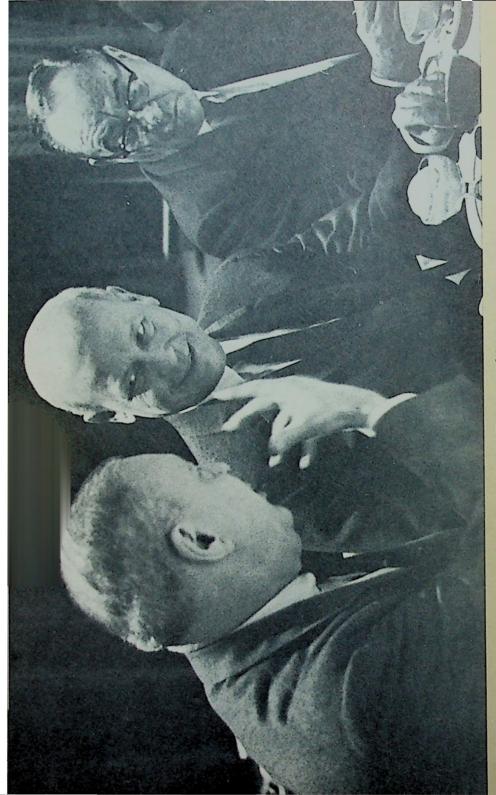
Alan Gould

Frank Farrell

Merrill F. Mueller







Francis Robinson





Jack R. Howard



The Dutch Treat Christmas Party

They were tearing down an old house the other day when the owner made a sudden request:

"Could I have a board from the wall of the upper bedroom?"

"Certainly, but whatever for?"

"It contains the measurements of my children when they were growing up—year by year."

"Ah-I see."

Well, Dutch Treaters have their own way of calibrating their children's and grandchildren's growth. How many Christmas parties have they attended?

Some present members of the D. T. made their debut as children, and later joined, in the hope that lollipops and ice cream would always be on the Tuesday menu, and trusting that John Mulholland would ever be present to conjure silver dollars out of the nowhere where silk scarves and canaries vanish.

By these same measurements we know that John Mulholland must be at least 30 years old, because he first enthralled the small fry that long ago. Granted, he had an unpleasant encounter with some ice and broke a femur one winter, which accounted for my filling in for him. I figure I'm just fifteen.

By the same measurements, the Strollers Theatre company which entertained last year has a combined age of one—which is as it should be.

Words and children will be the chief legacies of Dutch Treaters to the future. Words are celebrated every Tuesday. Children are calibrated once a year.

Hail, nor snow, nor taxes, nor T.V. nor suburban living shall prevent the prompt arrival of proud mama with faced offspring, nor the swift consumption of hot dogs, hamburgers, and potatoe chips—the latter being off the old block.













A FUTURE DUTCH TREATER, REGAN CALMER



750 copies of this book were privately printed for the members of the D. T. C. and guests. HOMER CROY, Editor; RALPH O. ELLSWORTH, Layout; and ERVINE METZL, Art Direction. Printed by Publishers Printing, Binding by Russell-Rutter, Inc., and Typography by M. J. Baumwell.



